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FRIEDRICH KIEL.

DEATH has this year made great havoc among musicians. But no loss can have been felt more keenly than will be that of the composer and teacher whose name heads this notice. His well-spent life came to an end at Berlin, on the 14th of September, after long and severe sufferings. Friedrich Kiel was born on Oct. 7, 1821, at the village of Puderbach (on the Lahn, a tributary of the Rhine), where his father was schoolmaster. From the latter, who destined him for the same profession, he learned the elements of music; but, unaided he prosecuted the study of the pianoforte, unaided he practised on the church organ, unaided he made his first attempts in composition—dances, marches, and variations. When at the age of fourteen he was sent to the Seminary for Schoolmasters, at Soest, the music-master there soon discovered his talent, and induced the boy's father to let his son take the road which aptitude and inclination pointed out as the right one. At this time young Friedrich found also a protector in Prince Sayn-Wittgenstein-Berleburg; and Prince Karl, a brother of the latter, gave him (1835) lessons in violin playing. Already, after eight months, he had made such progress that he could enter the Prince's band and even present himself often as a soloist. Friedrich's further attempts in composition seemed to show a talent worth cultivating. Accordingly the young musician was sent by the Prince to Coburg, to Kaspar Kummer.

When, after eighteen months, Kiel returned to Berleburg, two posts were entrusted (1840) to his charge—that of leader of the band (Concertmeister), and that of teacher of the Prince's children. But our young artist was not satisfied with his accomplishments; what he missed sorely was a more thorough mastery of the higher contrapuntal forms. Now, again, the Prince held out a helping hand, for by his

introductions and recommendations Kiel succeeded (1843) in getting a stipend from King Frederick William IV., which enabled him to study two years and a half under T. W. Dehn. Henceforth Kiel remained a citizen of Berlin. He gave lessons in pianoforte playing and composition, and in 1850 published his Op. 1, fifteen canons, and Op. 2, six fugues. But, although Kiel added to these first two works many more of high merit, it was not till 1862, when Stern's Choral Society brought to a first hearing his *Requiem*, Op. 20, that he made a deeper impression, and drew upon himself the attention of the musical world. After this first success others followed. *Ce n'est que le premier pas qui coûte.* In 1865 Kiel was nominated a member of the Royal Academy of the Fine Arts at Berlin; in 1866 he was appointed teacher of composition at Stern's conservatorium; in 1870 he got a call as professor of composition from the newly-founded High School for Music; &c., &c.

Kiel has distinguished himself especially in two branches of composition—in choral-orchestral sacred music and in chamber music. His most important compositions in the first branch are the *Requiem*, Op. 20, already mentioned, a *Missa Solemnis*, the oratorio *Christus*, and a second *Requiem*, Op. 80, in a flat major. His important chamber works, which are too numerous to be mentioned in detail, comprise a great number of duos, trios, quartets, and quintets, for string instruments alone and with pianoforte. Kiel was severely classical in thought and form. Wagner, Liszt, and all that may be summed up in the word "romanticism" lay outside his tendencies. But yet he was neither a dry-as-dust nor an exclusive conservative; he had the soul of an artist, and knew how to utilise the attainments of his time. His chief models were Bach and Beethoven. And nobleness, grandeur, order, and serene beauty were the qualities he strove for with a craftsmanship probably unique in our age, and a talent of very great power. We

say "talent" because, eminent as his artistic endowment was, we cannot call it "genius," if this term is to be reserved for the highest creative forces, such as Handel, Bach, Haydn, Mozart, Beethoven, and some before and a few after them. As a teacher Kiel has done invaluable work. But not only as an artist, also as a man, he acquired the esteem of those who came in contact with him. The writer of this notice remembers with pleasure the chance meeting he had with him some years ago in a railway carriage, travelling towards Switzerland. We can imagine him still before us: simple, unpretentious, calm, quiet in speech, with a vein of humour, a kindly smile frequently lighting up his features—unmistakably a whole and a lovable man.

FR. NIECKS.

FESTIVALS.

THE Birmingham and the Hereford festivals are past, and a word on the institution may not be out of place. I do not intend to say anything about the works performed, their value will be appreciated in another column. But what I wish to ask is this—Is the system of making such a quantity of music, compressed in such a short space of time, commendable from an artistic point of view? and if not, Is charity, the supposed excuse for the whole solemnity, a sufficient reason for keeping these festivals up in this style?

One of the reasons of the high importance which Birmingham has attained among festival cities is the exemplary execution, so far as the band was concerned, which the superior conducting of Sir Michael Costa obtained from olden times. It is now a matter of history how he came to this country, to the very town of Birmingham, a pupil of Zingarelli's, to sing a part for which he had barely the required means, and how he suddenly developed into one of the great conductors of the century, and maintained the high standard of the orchestra to the end; how he stood up for his band on every occasion; how his genius—for such he must be acknowledged to have been at the conductor's desk—led them with equal certainty in operatic and sacred music, whether at Covent Garden, at the Philharmonic and the Sacred Harmonic Societies, or at the Crystal Palace, where he created the great Handel chorus and orchestra, and at the Leeds and Birmingham festivals the acknowledged chief—I am sorry to add, ALTHOUGH a foreigner. This consideration should certainly not exist in a country that emancipated every religion, every sect, where one principle governs public opinion—equal right for everybody. Yet, this unexampled and glorious career having been closed, the same outcry was heard when Dr. Richter was appointed, not because he was by anybody supposed not to be the right man in the right place, but because he had the misfortune to be born in Austria, although the same reproach might by right be made to Haydn, Mozart, &c. If not, why to Richter? But being made, the question was, How would the much-opposed plan work? From all concerned I hear that never have better performances of old and well-known oratorios, nor more precise performances of the new ones, been obtained which he conducted. Several of the soloists told me that he asked them to do certain things which they were not accustomed to do, which they were determined to refuse, and would have refused to any other conductor, but which he knew how to put in such a nice way, and so to reason and prove that what he wanted was the thing to be done, that

one and all did what they had before determined not to do. This preponderance, this personal influence, this knowing how to impose his will on performers, masses or soloists, be it by persuasion or by command, is one of the necessary qualities of a great conductor, who must first know what should be done, and then know how to make himself obeyed.

If I insist on this primary question of appointing a conductor for a festival, it is because it forms one of the great difficulties of the committee, who in this instance had to oppose their immovable perseverance to the outcry raised from far and near—Down with the foreigner! It is a petty narrow-minded view, and, as the practical result has abundantly shown, a wrong one. I have been told, and it is generally admitted, that the chorus, so well trained by their clever master, Stockley, was allowed opportunities to show what they could do, which even in the well-known oratorios had never been afforded them before, and all the voices that I heard or read about unanimously declare that Dr. Richter's conducting was a great success. So this question is settled.

We now come to the question: Is it not an artistic indigestion to force down the throat of an audience such a number of old and new works in a few days? Is it fair to the critics to keep their mind in such a tension from morning till night, and send them then, worn out from attentive listening, to the harder work of chewing the cud and dissecting for the benefit of their readers every muscle, every artery, every nerve, of the new work? And being given this maddening amount of work, did the committee treat the press with sufficient attention to enable them at least comfortably to hear what they undertook so great a responsibility in impressing upon themselves before giving the impression to others? So many artists and managers fancy that the critics receive a charity in the shape of a seat for which in fact they do not pay in money, but which they pay for a thousandfold in kind. What would the glory of a performer, what would the popularity of a work, be, without the powerful aid of the press?

It has more than once been said that, as the boa constrictor feeds once in six months, voraciously, ravenously, and, once overfilled, goes to sleep for another six months, to begin again the same proceeding after a time, so do the Festivals suddenly overdo this musical production, and it wants an ostrich's stomach to digest the copious fare. Though true in appearance and probably even in reality with certain Festivals, this could no more be maintained with regard to Birmingham, where all the year round they have a great number of excellent concerts of every description, than it could be said of London, with regard to the Triennial Handel Festival. But where I think the wrong is to be found—that is in the number of new compositions heaped over each other in a few days, because therein lies the necessity of the great number of rehearsals, the over-excitement of studying, and, so far as the press is concerned, the almost impossible task of giving a calm, collected, not to say complete, *compte rendu* to those who have as well as to those who have not heard the performance. At the same time every composer expects the most detailed account of all his intention and achievement; every performer wishes to see the whole universe informed of every shake he produced, of every high note he shook the hall with, of every turn his or her celestial organ immortalised the already famous name by. And woe to ye if you commit one of the two great crimes—to forget to mention where she took breath, or the greater crime, to speak equally well of another singer. That is quite past forgiveness. At Hereford, I am told—for I usually keep aloof from these solemn

nities—two lady singers, in a duet where their two voices were to blend and harmonise an ensemble so that the passages in thirds and sixths should appear as if produced on an instrument, began singing with such enthusiasm, with such inspiration, and such artistic effort to do their best, that in this generous rivalry it appeared to the unaccustomed, unartistic listener, as if they tried hard to drown each other in good earnest, whereas nothing can be farther away from the thoughts of any singer that is well-known than to hurt a rival singer.

Of course the great question remains that there is a great hospital, or some other philanthropic institution, to benefit by the proceeds of the Festival, and that many novelties are most likely to attract many paying audiences. Supposing this to be the main reason, there is alas! one undeniable argument, and that is the inexorable fact—the greatest novelty, the one which was expected to exert the greatest attraction, Gounod's *Mors et Vita*, was a dead failure so far as receipts went, both at the first and the second performances, which latter fact proves rather a serious drawback. There may be one reason, that, being written in Latin, the attraction of the language was not the same as in the other oratorios which were written in intelligible English. But then the Latin language has never prevented Rossini's *Stabat Mater* from becoming immensely popular; and what a number of Italian compositions have been enjoyed by so many people who did not understand a word of it. On the other hand, it has been said that the public had not sufficient confidence in the creative power of Gounod, who, after having written "the work of his life" (*opus vitae meae*), came out with a work requiring well-nigh five hours of performance, and that work was known from the rehearsals which are nearly as public in Birmingham as the performances, to be, at least in part, heavy, tedious, and too much spun out. But it is inevitable, when you produce such a number of novelties, that you should produce some indifferent works; in fact, the probability is that the majority will always present a dangerous risk. It would therefore, I fancy, be a more prudent, a more artistic, and both a less expensive and a less hazardous affair, to have only, say, half the number of these novelties, devote to them all possible time of rehearsal, spare the performers and the critics such over-exertion, spend less money and run less risk, and, unless I am very much mistaken, everybody concerned will be the gainer, and, above all, the real art question will gain in quality, and not be drowned in the greatest enemy of art—quantity.

L. E.

EDITING.

BY FR. NIECKS.

THERE are many legitimate ways of editing. And as there is room for editions of Shakespeare so widely differing as the facsimile reproduction of the first folio edition, the plain-text Globe edition, the Clarendon Press (W. G. Clark and W. Aldis Wright's) Student's edition, and innumerable critical and annotated editions (Dyce's, Staunton's, Knight's, Collier's, Singer's, Delius', &c.), so there is also room for similarly-differing editions of the musical classics.

No edition can be rightly judged without taking into account the purpose for which it is made, and the public for which it is intended. For what is an invaluable edition for one purpose or public may be a wholly useless one for another. Historical, critical, instructive, and plain-text editions have each and all their peculiar shortcomings as well as excellences; they have, indeed, like all things human, *les vices de leurs qualités*. A faithful reproduction of a first edition, with its misprints and ob-

solete notation, will, in default of the original, be welcomed by historians and textual critics with delight and gratitude. But what will in the same case be the feelings of the generality of performers who look for a correct and easily-decipherable text, and of the tyros who look for this and something besides? This "something besides" again brings out the antagonism of the two last classes of individuals. Fingering, additional indications of expression, and analytical and exegetical expositions are excellent things in their way, but full-grown musicians may prefer doing without them. Now and then, however, they would do well to add to their plain-text editions revised, fingered, and annotated ones—for instance, Hans von Bülow's edition of Beethoven's later pianoforte sonatas and pieces, and Klindworth's of Chopin's complete pianoforte works. Authorities like Liszt and Bülow have said of the latter that no pianist should be without it. They are right, for it is the outcome of loving sympathy, sustained thought, and ungrudging industry, bestowed on the task by a first-class musician and pianist. But while no pianist ought to be without Klindworth's edition, few will be satisfied with possessing it alone. Those who stand on their own feet will keep Klindworth's as a consulting edition, and have another for general use. Master-pianists cannot be expected to sacrifice their peculiar fingering, their individual conception. As to the historians and textual critics, they prefer, of course, the original editions, with all their misprints and faults of notation, to Klindworth's amended text. Excellent as Klindworth's Chopin is, I prize Bülow's Beethoven even higher. It is musical editorial work *sui generis*. What I have said of Klindworth's Chopin holds nevertheless good of Bülow's Beethoven: it is a consulting edition. Or, to be more accurate, both are consulting editions for masters, and practising editions for those who are not masters.

The foregoing shows not only that dissimilar editions, like Pauer's plain-text edition of Beethoven's pianoforte works (London: Augener & Co.), and Lebert and Bülow's fingered and annotated edition (Stuttgart: J. G. Cotta), have both their *raison d'être*, but that the same can be said of other kinds.

My ideal of a good working edition presupposes two rules:—(1) Where several readings exist, and the authentic one is not ascertainable, all must be given; and where the editor suggests a new reading, he must not omit the old one. (2) Anything added to or altered in the original text, be it notes or marks of expression, must be distinguished by different types, or otherwise pointed out.

The second rule can in all cases be easily followed, and as a matter of justice ought always to be followed—that is, justice to the composer in the first place, and to the buyer (reader, performer, or auditor) in the second place. Liszt's edition of Weber's select pianoforte works (Stuttgart: J. G. Cotta), and Pauer's edition of Domenico Scarlatti's Fifty Harpsichord Lessons (London: Augener & Co.), may be instanced as examples worthy of imitation. The first rule, practicable in parts for single instruments and voices, would be difficult to apply in scores. Nor will I blink the fact that editions thus executed are necessarily more complicated and expensive than plain-text editions. What, however, can be done in this respect both as regards cheapness and convenience may be seen in Friedlaender's critical edition of Schubert's songs (Leipzig: Peters), where the various readings are relegated into a supplementary volume.* It is a pity

* J. L. Nicod's excellent edition of Schumann's "Faschingschwanke aus Wien," with fingering, phrasing, critical notes, and new readings (London: Augener & Co.), may be recommended for use and imitation.

that editions of this kind are not as common in music as in literature. Musical editors have still a lesson to learn from their literary *confrères*.

When I spoke of musicians standing upon their own feet, I did not mean to assert that there are many who do so. There is, indeed, hardly one in a hundred (or should I say, in a thousand?) who stands steady upon his feet. The outfit which musicians bring with them for the practice of their art is generally confined to some more or less well-learned throat or finger tricks, and a few rules evolved either out of their own consciousness or that of their equally *practical* teachers—rules universally applied by them, but really of no, or of very limited, application. To speak the truth, and speak it frankly, the common run of self-satisfied practical musicians is ill acquainted with the ways of recent composers, and quite at sea as regards the ways of the older masters. A plain text without annotations can be to them nothing but a footing from which to leap into the darkness of their infinite ignorance. It would be unreasonable to expect every practitioner to master all the difficulties of his art; they are far too great and too many. But we have a right to expect that he should be aware of the existence of these difficulties, and that he should know his deficiencies. Knowledge of the disease would be half the cure. With regard to many questions bearing on the execution of musical works, humble curiosity would be for the majority of musicians a more appropriate attitude to assume than arrogant dogmatism. Blind instinct, even that of the most gifted, cannot make up for the want of open-eyed knowledge. Mark how one of our greatest living musicians expresses himself on this subject:—

“However strange it may sound,” wrote some years ago Anton Rubinstein to the publisher Barthold Senff, “the most elementary notions, the rudiments, the grammar, so to speak, of our language [*i.e.*, our musical language] is not yet fixed. Indications of *tempo*, ornaments, *Nachschlag* of the shake, and many other matters, are to this day questions about which we artists dispute, and cannot come to an understanding, and more than anything else are wanting in our art traditions, investigations, and researches on technical and aesthetical questions. This appears to me especially striking when I look at the beautifully got-up Bach and Handel editions of Breitkopf and Härtel. To be sure, it gives one pleasure to possess the works of these masters complete, free from mistakes, and well engraved; but the practical aim with regard to the performance of these works at the present day in the spirit of the composer is, in my opinion, quite left out of consideration. The editors would have done a great service to our time and to art, if, after thorough researches, they had indicated in the prefaces what sort of thing a performance was in Bach's and Handel's time, how strong the orchestra was, what tone-colour could be substituted for the instruments now obsolete or entirely missing; whether every performance was always with organ; whether a musician accompanied the recitations on this instrument or on the harpsichord, and in what manner, or whether the composer did so himself.”

The above quotation is an extract from a letter in which Rubinstein declined to undertake the preparation of a new edition of the classics, pointing out that the thing needful was an Academic Edition—*i.e.*, one prepared by a committee of the most distinguished musicians. The chief features of this edition were to be: Written-out ornaments (notes, not signs), exact metronomisation, indication of the character of each movement, date of production of the composition, character of the period, resources then at the disposal of the composer, structure and character of the instrument at the time the piece was

written, &c. In short, the edition was to contain the most detailed information on all matters that might conduce to its being “an aid to the public, a standard to artists (teachers), a starting-point and guide both to village schoolmasters and conservatoire professors.” The realisation of this gigantic scheme would put us in possession of a *ne plus ultra* edition. But, unfortunately, we cannot flatter ourselves with the hope of its realisation at an earlier time than the establishment of an ideal socialism.

Has the reader ever been struck by the fact that correctness in musical publications is of greater importance than in literary ones? And why is this so? I think because of the inferior qualifications of the reader of music, and the peculiarly subtle nature of the musical language. The point deserves a moment's consideration.

Whether writing, reading, speaking, listening, or thinking, we are almost continually cultivating and strengthening the faculties that are requisite for the enjoyment and right understanding of literature, whereas the time which we give to the study of music is very limited—with non-professionals, quite insignificant. Indeed, music is with most people a foreign language spoken and understood with difficulty, and only too often dreadfully murdered and ridiculously misapprehended. The number of those who know anything about the rules of harmony is incomparably smaller than the number of those who are well versed in grammar. Moreover, the rules of harmony have nothing of the logical strictness of the rules of grammar. There occur in music cases where a knowledge of the rules of composition, even when combined with refined taste, can in no wise decide on the right and wrong of doubtful points. A great composer said, in speaking of the works of Chopin, that it was sometimes quite impossible to tell whether a note was right or wrong. And this is not unfrequently the case when we get in music outside the well-worn grooves of conventionalities. Indeed, right and wrong differ much in different ages, countries, and schools. Suppose one of the old school, one who does not go beyond Mozart, brought face to face with the daring doings of Beethoven, Schumann, Chopin, Liszt, Berlioz, and Wagner; and imagine the painful shocks the unfortunate individual will receive, the helpless condition in which he will find himself. But apart from this unstableness of the standard of right and wrong, the problems of art are not demonstrable with mathematical certainty; the laws of feeling cannot be so easily systematised as the laws of thinking. The substitution of what is smooth for what is rough, of what is customary for what is novel, would often affect disastrously the poetic conception of the composer. In order to preserve ourselves from the presumptuous vanity of making our individual liking the arbiter of right and wrong in art, we shall do well to call now and then to mind the amusing and lamentable exploits of critics and editors, of which history and tradition furnish so abundant a supply. Féétis' corrections of classical works are among the best known and at the same time the most instructive examples; they show the author to have been one of the boldest of the culprits who do not hesitate to lay violent hands on the offspring of genius. The reader remembers, no doubt, with what withering contempt Berlioz speaks of the alterations made by the great *savant* in Beethoven's symphonies (“Mémoires de Hector Berlioz,” Vol. I., pp. 289-291). Also the discussions on the introduction of Mozart's string quartet in C major, in which such a crowd of big and small men took part, teach a lesson to him who is willing to learn. Now, if distinguished professors, men of undeniable learning and experience, can go so far wrong and disagree to such an extent, what may we

not expect from ill-taught and insufficiently-taught amateurs?

Seeing that composers and editors of musical works are not less fallible than their literary brethren, but probably more so (musicians have, for instance, a knack of overlooking the absence of accidentals and other details of notation and unconsciously mentally supplying them), and that the general reader of music cannot so well correct the mistakes which he encounters as the general reader of books (partly, as we have seen, because he is less qualified for this task, partly because the nature of music presents greater difficulties), it is a matter for surprise and regret that a practice which is common, and proves beneficial in books, is almost unknown in music—I mean the practice of prefixing or affixing lists of errata. A circumstance which should not be forgotten is that the greater rareness of second editions of musical publications makes some means of correcting the first editions the more desirable. Now, a list of errata, of which every work of any length and intricacy stands in need, could easily and at any time be inserted. Unless the affixing of errata becomes customary, the correction of music must remain limited. For the copies that are once printed could only be corrected by hand—a process very tedious and not always practicable; and the altering of the plates, besides being costly, has likewise its difficulties and impracticabilities. That excellent collection of sacred music of the Roman Catholic Church by Carl Proske, "Musica Divina" (Ratisbon: F. Pustet), is one of the few musical publications in which lists of errata are to be found.

Were the foregoing an essay, instead of desultory remarks (not wholly unsuggestive, I hope), on editing, I should have had to enlarge on the *pros* and *cons* of editions with additional accompaniments, and to anathematise uncalled-for meddling with works, such as we find, for instance, in the virtuosic tricking-out of Weber's "Invitation à la Valse," perpetrated by several pianists; but as my aim was less ambitious, I may confidently claim a full pardon for these and other omissions.

What of story there is in my outpourings has two morals:—(1) None but men with the requisite practical, theoretical, and historical knowledge ought to be allowed to do editorial work; (2) The present generation, which has been bothered so much by the carelessness of past generations, ought to spare future generations a similar inheritance.*

BENOIT'S "KINDERCANTATE."

PETER BENOIT (born at Harlebeke on August 17, 1834), the director of the Antwerp Music School and leader of the Flemish composers of our time, is so little known in this country, that the following translation of an account of one of his best works, which Oscar Commettant wrote for the Paris *Ménestrel*, may not be unwelcome to English musicians and amateurs. The work in question, a *Kindercantate* (children's cantata), was lately performed at Antwerp.

"It is a composition of an exquisite freshness, admirable in every respect, written on a poem by Juliens de Geyter, which delights all who are able to read it in Flemish, a language rather harsh to the ear, but soft to the heart on account of the numerous diminutives, untranslatable into French. In a few words, Benoit made me acquainted with the *scenario*, and explained to me the very learnedly-con-

structed composition. Peter Benoit, who manages the musical masses as Caesar managed his legions, has divided his little singers into four groups. He thus multiplies the sonorous palette in giving the ear four distinct shades of *timbre*. The first group is composed of little boys up to the age of from ten to eleven; the second, of girls of the same age; the third and fourth, of boys and girls of the age of from ten to fourteen. These are the oldest of this choir of children, to which nowhere a man's or woman's voice is joined. Only a few bars of the orchestra, of a poetic and tender character, in a simple binary and yet original rhythm, prepare the entrance of the first group. It is an allegory which, in Flemish, applies to everything that lives and flourishes in nature—to everything which enters the world in order to grow, multiply, and breathe the air with the light. Peter Benoit maintains that the Flemish language alone can give to this allegory all its charm, and all its delicate savour, its penetrating harmonies, and its cosmic character. Benoit belongs neither to the modern German school, nor to the Italian school of the ancient epoch, nor to the French school. His orchestration is individual, like his ideas; and his faults are as much his own as his excellences. The author of the *Kindercantate* is a melodist. His orchestration, although clever, rich, and often learnedly-contrapuntal, has nothing—Heaven be thanked!—of the *névrose* of which so many musicians of to-day are the victims in victimising those who listen to them. One day some one asked Benoit to formulate his aesthetics:—'That is very simple,' replied the Flemish composer; 'I have a good physical constitution; I am strong and digest well. I love the beautiful, which I understand in my own way; and when I work I follow the bent of my nature.' . . . The performance of the *Kindercantate* by rather more than 1,200 boys and girls, which took place in the large Cirque Royal, was of a rare perfection. The effect produced was powerful, and the success glorious even for Peter Benoit, accustomed as he is to triumphs."

THE BIRMINGHAM MUSICAL FESTIVAL.

(Continued from p. 195)

HAVING already given an outline of the programme, with the *personnel* engaged for its interpretation, nothing remains but the detailed notice thereof—a by no means unimportant or easy matter, especially when the report is post-dated by a month. I may be permitted to mention, *inter alia*, that to preserve my own opinions, whatever their value may be, I write this at the earliest moment, before reading the notices of my *confrères*, but with more deliberation and care than was possible when hurriedly preparing "copy" for a daily paper. To my former contribution I should add that no fewer than twenty local players were in the orchestra, headed by our excellent violinists Messrs. T. M. Abbott and F. Ward.

In glorious weather, on Tuesday morning, August 25, the festival was inaugurated with the usual performance of the "National Anthem" (Costa's version). The verses for the soprano and contralto chorus displayed the quality of voice to be simply splendid; and the final stanza for full chorus and orchestra was a foretaste of what should be heard during the week from the executants as a mass.

Great interest attached to the performance of Mendelssohn's *Elijah*, which always (excepting only in 1864, when it was given on the Friday evening, *St. Paul* taking the post of honour on the Tuesday) opens the festival proper. This was owing to the fact that Herr Richter was to make a veritable *début* as an oratorio conductor. Even

* I may perhaps here be allowed to correct a misprint which has crept into my September article. The sentence beginning in the third line from the bottom of the first column of page 193 should run: "Now, every new fact adds a touch to the picture, brings us a step nearer the full realisation."

so calm and self-possessed a chief might at such a moment have known what nervousness meant. The only perceptible fault, however, was a somewhat poor attack in a few choruses during the first part, the worst being in "The fire descends." In all other respects the performance was admirable, but not above the festival average. The conductor took the overture, the chorus "Help, Lord!" and the Baal choruses, somewhat slower than has been customary; but the chorus, "Behold, God the Lord passed by, and a mighty wind," was taken at the correct *tempo*, for the first time in my experience, and gained greatly in dignity thereby. I hazarded a doubt in my last as to whether the band would be as good in every department as formerly; and I am bound to say that the doubt was not without foundation. The strings, first violins and violas especially, were inferior in tone and quality as compared with the orchestra of 1882; but the wind and percussion it would be almost impossible to surpass. The famous passage for violins in "Thanks be to God" suffered in effect from this cause. The principal vocalists were, in the first part, Miss Anna Williams and Madame Trebelli; in the second part, Madame Albani and Madame Patey. Mr. Edward Lloyd and Mr. Santley sustained the tenor and bass respectively throughout. Where all was perfect it is needless to particularise. Mr. Santley's reading is as fine as ever; but it would be mere affectation to say that his singing is as good as in former days. In the quartets, Mrs. Hutchinson, Mr. C. B. Bragg, Mr. F. King, and Mr. Watkin Mills, gave careful and valuable help, Mr. Wade, mentioned in my last, being replaced by Mr. Bragg, an amateur, at the last moment.

Tuesday evening's proceedings commenced with Mr. F. H. Cowen's new cantata, "The Sleeping Beauty," conducted by the composer. My readers have, I trust, perused some of the elaborate analyses of the new works which have appeared in the columns of the daily press; and I shall, therefore, feel at liberty to be very brief in the matter of description. Dr. Hueffer has turned the old story into a very effective "book," and by variety in rhythm, and well-contrived situations, given the composer every opportunity. Mr. Cowen has most fully availed himself of these resources, and has produced a most charming work, one in advance of everything of the same kind he has attempted. The *dramatis persona* were:—The Princess, Mrs. Hutchinson; the Wicked Fay, Madame Trebelli; the Prince, Mr. Edward Lloyd; and the King, Mr. F. King. The work comprises a prologue and four scenes. The treatment is mainly dramatic, extensive use being made of *leitmotive*. The composer is strongest in the love scenes, the *scena*, "Light, light at last," sung by the Prince as he makes his way through the barrier of thorns and enters the king's palace, being a masterly piece of work. Equally good is the great duet in the last scene subsequently to the awakening of the princess. Mrs. Hutchinson and Mr. Lloyd sang enchantingly throughout the work. Madame Trebelli was all that could be desired as the Wicked Fay. The sole mistake in the work is the incantation scene, "Spring from the earth, red roses," which is entirely without weirdness of effect, being altogether too charming and sweet. Mr. F. King, as the King—rather a punning assumption, we may remark—did his best. The choruses are very taking, and were sung to perfection. Mr. Cowen, at the close, was enthusiastically greeted and recalled. In the miscellaneous second part Señor Sarasate gave a wonderful performance of Mendelssohn's violin concerto, and later on played a most effective, showy, but not great, *Rondo capriccioso* of Saint-Saëns. Madame Trebelli delighted her hearers with the *brindisi*

"Il segreto per esser felice"; Mr. Edward Lloyd sang with great effect an admirably-written *scena*, "Love lost on earth" (words by a Birmingham gentleman, Mr. T. Spencer), composed by Mr. A. C. Mackenzie; and the band, under Herr Richter, gave such a performance of the *Tannhäuser* overture as, I should think, had never been heard before.

Wednesday morning was devoted to the *magnum opus* of the festival in general estimation—Gounod's *Mors et Vita*. To repeat a phenomenal success, such as this composer's last festival work, *The Redemption*, proved to be, is not a very common event; and the directors, in putting down *Mors et Vita* for a double performance, reckoned without that fickle but important factor, the British public. Into the reasons for the extraordinary falling-off in the ballot for this work it is not my business to inquire; but some explanation may be sought for, musically, in the nature of the composition itself, its being principally a Roman Catholic ritual work, and rendered in the Latin tongue. It is termed a sacred trilogy. The first part, entitled *Mors*, consists of a prologue and requiem mass, with some interpolated numbers from the early Christian Fathers; the second part deals with the awful subject of "The Judgment"; the third, *Vita*, depicts the "Vision of St. John," and the new Heaven and the new earth. The opening of the prologue, "Horrendum est," with the "Judgment" *motif*, is terrible and grand; but it loses by the triple repetition. The "Requiem" contains many beauties, both in melody and harmony; it can, of course, only be heard at its best in a place of worship, with a devout congregation for listeners. The instrumental movements depicting the "Sleep of the Dead," with which part two opens—excepting the prelude, which is wonderfully solemn, and terminating with the second inversion of an augmented triad, causes a feeling of painful suspense and expectancy—these are so repugnant to my feelings, musical and otherwise, that I never wish to hear them again. To attempt "tone-painting" on such subjects as "The trumpets at the Last Judgment" and "The Resurrection of the Dead" is so daring, that the contemplation of it takes my breath away, and I will therefore say no more about it. The soprano solo, with female chorus, "Beati qui lavant," is a lovely movement, only surpassed by the quartet in part three, "Lacrymæ, dolor, mors," and the beautiful "Agnus Dei" *motif*, a full melodic period of fifteen bars, and the vocal gem of the whole work. The music is beautiful all through the third part, and the entire composition is undoubtedly a great work by a great man; it will be heard many times, but the final judgment on its merits must rest with the public. M. Gounod's fondness for chromatics and sequences is carried to excess. Madame Albani, Madame Patey, Mr. Lloyd, and Mr. Santley, were the soloists; that they were faultless it is needless to say. Herr Richter conducted with loving care, and the performance throughout was magnificent.

The Wednesday evening had what must be termed the "English programme." First came Mr. Anderton's cantata, "Yule Tide." I must say that a perusal of the pianoforte score raised expectations that were only partially realised. There is no connected story in the *libretto*, which is by Miss Julia Goddard; but the lyrics are extremely well written, fluent and vocal. The idea is a Christmas gathering, with stories told by the fireside. First we have carollers, then a sailor's song, followed by one entitled "A dream of the Christ-child." Then comes a more dramatic incident, the story of Gudrun and her ghostly lover. This, unfortunately for Mr. Anderton, is only another version of the subject treated by the great Bohemian, Antonin Dvorák. The coinci-

dence was purely fortuitous, I am bound to add. The concluding numbers are a quintet to Shakespeare's lines, from *Hamlet*—

" Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrate ; "

an *intermezzo* for orchestra, a soprano solo with chorus, and a final "Gloria in excelsis." The best numbers are the first chorus, "The snow lies deep," the chorus "Be it ever so weird," both being spirited and telling; and the quintet. This last is an excellent piece of vocal writing, and will become popular. The story of Gudrun, where dramatic power should be shown, is feebly treated; and in other places it seems as if the composer was in a measure frightened by the resources at his disposal, for his scoring is modest to tameness. Heard apart from festival surroundings, the work may appear to greater advantage, and I shall rejoice in its success. Mrs. Hutchinson, Madame Trebelli, Mr. Maas, and Mr. King, were the vocal principals, aided by Mr. Watkin Mills in the quintet. Mr. Stockley conducted, and was very warmly greeted. The composer was "called" at the conclusion, and received an ovation. The performance was perfect. Mr. Prout's Symphony in F, No. 3, came next. It is in four movements, the third a most piquant and charming à l'Espagnole. Perfection in form, clearness of outline, wealth of melodic idea, and masterly scoring, characterise the work throughout. The movement that appeared to please the most at the performance was the one I have named; but my own choice would be the *larghetto*, which, Schubertian as it is, displays a sustained power not far removed from genius. The composer himself conducted, without book, and was heartily applauded and recalled. The same compliments were, naturally, bestowed upon composer and executant in the violin concerto. That Mr. Mackenzie's work is masterly in every way must be admitted; but more than one hearing is required in order to unravel its mysteries, the *finale* alone being intelligible at a single audition. The qualities which have made Señor Sarasate famous were conspicuously displayed in this remarkable performance. The vocal pieces in this part were, for Mrs. Hutchinson, "Absence" (Berlioz), and for Mr. Maas, "Ah, depart, vision fair," from *Manon* (Massenet). Beautifully sung were they both. The band played Liszt's Hungarian Rhapsody, No. 1, and Mozart's *Zauberflöte* overture. The first was a special display of virtuosity, and the other a marvel of precision and effect. The performance of Handel's *Messiah* was a triumph for all concerned. I could only wish that the gentle Robert Franz had been present. To me it was a revelation, and I listened "like a three-years child." Miss Anna Williams, Mrs. Hutchinson, and Madame Albani, shared the soprano music, in the order here named, Madame Patey, Mr. Maas, and Signor Foli, completing the cast. Mr. MacGrath's trumpet obbligato to "The trumpet shall sound" must not be omitted in my general award of praise.

Thursday evening brought to a hearing what was, after all, the real *magnum opus* of the festival—Dvorák's cantata, "The Spectre's Bride." Within my assigned limits description or analysis is impossible. My readers will be sure to obtain such a masterpiece, and study it for themselves; but the pianoforte arrangement, clever as it is, conveys no sort of idea of the effect produced in performance. Such descriptive orchestral colouring, such weird, but always artistic, treatment of the supernatural, I never heard before. The story, substantially the same as Bürger's *Lenora*, needs no re-telling. Madame Albani and Mr. Maas personated the lovers, and Mr. Santley carried on the narrative in conjunction with the

chorus. I cannot describe Madame Albani's singing. Anything more touching, pathetic, and heart-breaking than her delineation of the woes and sufferings of the "maiden wan" I cannot imagine. Mr. Maas was somewhat apathetic at first; but the dramatic power of his fair colleague soon caused him to warm to his work, and the great duet, "Now, when the night so fair doth show," and the scene by the churchyard, were magnificently given. Mr. Santley was a conscientious artist throughout his exacting part, and he made a great impression in the ballad-like relation of the horrible episode of the dead-house, where the corpse thrice uprises to deliver the hapless maiden to her demon lover. Here Dvorák displays the intuition of genius: he knows where descriptive music ought to stop. He conducted his own work—the only time he appeared in the hall, rehearsals excepted—and was the object of a frantic demonstration, one he modestly attempted to transfer to Madame Albani. Of the remainder of this evening's programme, the *motet* of Dr. Bridge, "Rock of Ages," claims the first attention. Small as regards dimensions, it is remarkable for finish in detail and variety in treatment. It contains a well-developed fugue, "Mortuos cum stare jubes," some charming writing for the solo voice (bass) alone, and in antiphonal response with the chorus, and is scored both with care and knowledge of effect. The composer, who conducted, was enthusiastically received; and Mr. F. King, the soloist, achieved a legitimate success. Madame Albani once more held her listeners enthralled while she warbled Handel's "Sweet bird" (with the fine flute obbligato of Mr. Svendsen); Mr. Maas gave with splendid effect the love song from *Die Walküre*; and Herr Richter directed performances of *Tristan* (selection), and Beethoven's *Lenora* overture, No. 3, that words cannot describe.

Friday morning brought forward a very important native production, Dr. Villiers Stanford's oratorio, *The Three Holy Children*. The scene is placed first by the "Waters of Babylon," and then "On the Plain of Dura." The introduction contains the great *leitmotif* of the work, and is finely wrought out. The whole of the first part is masterly, the wailing of the Hebrew women contrasting with the taunts of the Assyrians with dramatic effect, the closing chorus, "The heathen shall fear Thy name," being an elaborately worked-out fugue. The second part is somewhat diffuse, and the description of the fierce flames consuming the servants of the king savours of the melodramatic after the wonderful music of the kind heard the previous evening. These matters apart, I have nothing to give but praise. The final chorus, "O all ye works of the Lord!" is really grand. A work that one could follow with interest from beginning to end after having been surfeited with music for a week (counting rehearsals) cannot be far removed from greatness; and as such I adjudge Dr. Stanford's oratorio. Miss Anna Williams undertook the soprano solos, which are of an important nature, and sang them with her accustomed purity of style and charm of voice. The three holy children were represented by Mr. Maas, Mr. King, and Signor Foli; while Mr. Watkin Mills, as the Herald and the King, found his principal opportunity. He has a baritone voice of beautiful quality, and his "school" being good, he will doubtless soon make his way in the profession. A phenomenal performance of Beethoven's Choral Symphony—soloists, Mrs. Hutchinson, Madame Trebelli, Mr. Maas, and Mr. King—brought the morning's performance to a close. Herr Richter conducted throughout. Dr. Stanford was "called" at the end of the first part of his oratorio—a most unusual occurrence—and again at the finish, the demonstration being of a most hearty description.

The festival came to an end on Friday evening with a repetition of Gounod's *Mors et Vita*. I have nothing to add to my remarks on the morning's performance, save to say that while many parts gain upon one at a second hearing, others have an opposite effect. After the National Anthem, Dr. Richter had a most substantial evidence of the esteem and honour in which he had been held, the reception culminating in the bestowal upon him of a lyre formed of evergreens and flowers. Mr. Stockley came in for his share of applause, no one more heartily joining in than Dr. Richter himself. Mr. Stimpson's services during the whole festival were not passed over without recognition. So ended an art celebration of glorious import to all concerned.

The attentions bestowed upon members of the press, here, and subsequently at Hereford, should not be passed over without a word of grateful recognition.

STEPHEN S. STRATTON.

HEREFORD MUSICAL FESTIVAL.

THE one hundred and sixty-second meeting of the "Three Choirs" commenced at Hereford, on Tuesday, the 8th ult., with Mendelssohn's *Elijah*; on Wednesday morning M. Gounod's *Redemption* was performed, and in the evening Spohr's *Last Judgment*, and Bach's "A strong-hold sure" (*Ein' feste Burg*); Thursday morning was devoted to Dvorák's *Stabat Mater*, and Mendelssohn's "Hymn of Praise," the cathedral performances closing on Friday, the 11th, with Handel's *Messiah*. On the evenings of Tuesday, Thursday, and Friday (8th, 10th, and 11th), there were concerts in the Shire Hall. There was a double quartet of vocal soloists, viz.:—Madame Albani, Miss Anna Williams, Madame Patey, Madame Enriquez, Mr. Edward Lloyd, Mr. Harper Kearton, Mr. Santley, and Mr. Brereton. Miss Hilda Coward assisted in the concerted numbers in the oratorios, and sang at the evening concerts. There was a band of sixty-four (with a fair proportion of local players) led by Mr. Carrodus; the accompaniments, organ and pianoforte, were played by Mr. Done (Worcester) and Mr. C. L. Williams (Gloucester), Dr. Langdon Colborne, organist of Hereford Cathedral, conducting.

Criticism or detailed notice of the majority of the works performed is impossible in the space at my disposal. All things taken into consideration, the performances were good—in more than one instance more than excellent; at times, positively great. I should mention that the chorus was something over two hundred strong, a goodly contingent being furnished by the Bradford choir. Of the principals, it must suffice to say that, except a tendency on the part of the ladies (only here and there) to exhibit a little "rivalry" of power, criticism had no chance or opportunity. I never heard a finer performance of "Why do the Nations" from Mr. Santley at any time. Madame Albani sang so divinely at times, that one could forgive her occasional departures from the "narrow way" leading to the highest reward of art. Madame Patey was grand in the majority of her solos; and Miss Anna Williams, undertaking, perhaps for the first time, the soprano music in the *Redemption*, achieved a perfect and legitimate success. Madame Enriquez fully sustained her well-deserved reputation. Mr. Lloyd, one of, if not the most artistic singer of the day, was uniformly excellent. Mr. Harper Kearton and Mr. Brereton, by their careful and admirable performances, must have materially advanced their professional position; while Miss Hilda Coward, a festival *débutante*, won golden opinions through her charming, if small, voice, good school, and unaffected style of singing.

Hearing the *Redemption* so soon after *Mors et Vita*, I decidedly think it the greater work of the two; it is nobler in conception and more artistically worked, especially in the scoring. *Mors*, however, is superior in lyric charm. Dvorák's *Stabat Mater* was not altogether a fine performance; but the "Hymn of Praise" was given to perfection. I have been so fortunate as to "assist," within little more than a fortnight, at two noteworthy performances of the *Messiah*—that at Birmingham, when the score of Robert Franz was used for the first time in England, and that at Hereford, when the numbers usually omitted (save only "Thou art gone up on high") were performed, an experience to me as agreeable as novel. The evening concerts brought to a hearing two new works, "St. Kevin," a cantata by Dr. Joseph Smith, of Dublin, and the "Song of Balder," by Mr. C. Harford Lloyd. The former is very unequal, but exhibiting real talent and decided promise; the latter says much in very brief space, and is the work of a finished musician. A part-song for eight voices, by Mr. C. L. Williams, deserves a word of favourable notice. For the rest, the performances were miscellaneous; but two movements of Mozart's Symphony in D (No. 5) were given, and on the Friday night string quartets by Beethoven and Haydn were performed. The authorities and town deserve every praise: enthusiasm, energy, and goodwill were combined with public forethought, sympathy, and demonstrations of every kind.

STEPHEN S. STRATTON.

CHORAL COMPETITIONS AT THE INTERNATIONAL INVENTIONS EXHIBITION.

THE most important musical event during the past month has been furnished by the Choral Competitions at the Royal Albert Hall, in connection with the Exhibition of inventions and music.

The contest was spread over four days. On each day three judges presided, namely, Mr. Eaton Fanning, Mr. E. Prout, and Mr. Arthur O'Leary, on the first and fourth days, and Mr. W. A. Barrett, Mr. W. G. McNaught, and Mr. Henry Leslie, on the second and third.

On the first day, September 1, choirs were present from Dover, Birmingham, Leicester, Nottingham, Sheffield, Liverpool, Burslem, Manchester, and Chelsea, the last named being the only metropolitan choir entered for contest in this particular class. The prizes were for choirs of mixed voices in numbers not less than 100, and the sums to be won were £100, £60, and £30 respectively for the first, second, and third best out of the whole. On Wednesday and Thursday, September 2 and 3, the contest was for prizes of the value of £60, £35, and £15, for choirs of mixed voices, of not less than fifty or more than one hundred. The Portsmouth Temperance Choir, the Sheffield Tonic Sol-fa Association, the Hanley Glee and Madrigal Society, the Chesterfield Harmonic Society, the Choir of the London Popular Ballads Concert Committee, the Peckham Tonic Sol-fa Choir, the South London Temperance Choir, the Marlborough (Chelsea) Choral Society, the Oxford Choral Society, the Vale of Clwyd Choir, the Temperance Strand Choral Society, the West London Choral Association, and the Perseverance Choral Temperance Choir competed in this class. The test pieces in these three days were well chosen, and afforded variety and contrast sufficient to put the powers of the singers to a fair test. They were Mendelssohn's Psalms, "Why rage fiercely the Heathen?" and "Judge me, O God;" the madrigals "When all alone," "Converso," and "Fire, Fire," by

Morley. On the final day there was less of the monotony which was unavoidable when a large number of choirs entered for one competition.

The Redhill Drawing-Room Class was the only choir entered for the class of female voices, and although they appeared and sang, they could not win the prize as there was no competition. They sang in "Hope and Memory," Smart, "The Shepherd Boy," Hering, and "When Evening's Twilight," Hatton, in a style which entitled them to the commendation they obtained.

There were three societies who entered for the prize for men's voice choirs, the test pieces being "The Long Day Closes," Sullivan, and "Our Ship now goes," Hatton. The Southsea Choir, the Preston Orpheonic Society, and the Leeds Scarboro' Harmonic Society, each exhibited excellent singing, though the voices of the last named body proved to be of the best quality.

In the fifth class the London Male Voice Club, conducted by Dr. Stainer, the Rhondda Choir, and the Arvonie Choir, were the competitors. Their test pieces were "Come, Let us join the Roundelay," Beale, and "Come, bounteous May," Spofforth.

The whole of the proceedings were of a most interesting character, and the experience gained by all concerned, whether singers, conductors, or others, will doubtless be turned to profitable account at other times. It is whispered that it is the intention to make these contests annual. If this is the case, the gain to choral art will be considerable, and the spread of musical knowledge and practice will be productive of the most solid results in the present and in the future.

At the conclusion of the proceedings of Friday the 4th, the last day of the competition, the courteous secretary, Mr. J. Hedley, read out to the vast assembly in the Royal Albert Hall the list of the awards of the judges, as follows:—

CLASS I.—*Choirs of Mixed Voices* (not less than 100 members). 1st prize £100; 2nd prize £60; 3rd prize £30. 1, Nottingham Philharmonic Society, First Prize. 2, Burslem Tonic Sol-fa Choir, Second Prize. 3, Birmingham Musical Association, Third Prize.

CLASS II.—*Choirs of Mixed Voices* (not less than 50 or more than 100). 1st Prize £60; 2nd Prize £35; 3rd Prize £15. 1, Hanley Glee and Madrigal Society, First Prize. 2, Vale of Clwyd Choir disqualified. 3, Sheffield Tonic Sol-fa Association, Second Prize. 4, Portsmouth Temperance Choral Society, Third Prize.

CLASS IV.—*Choirs of Female Voices* (not less than 30 or more than 50). There being only one entry there was no competition in this class. 1, Redhill Drawing-Room Class, commended.

CLASS V.—*Choirs of Men's Voices* (not less than 60). 1st Prize £60; 2nd Prize £40. 1, Arvonie Male Voices, First Prize. 2, London Male Voice Club, Second Prize.

CLASS VI.—*Choirs of Men's Voices* (not less than 30 or more than 60). 1st Prize £30; 2nd Prize £20. 1, Leeds Scarboro' Harmonic Society, First Prize. 2, Preston Orpheonic Society, Second Prize.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 199)

FRANCE AND THE NETHERLANDS.—COMPOSERS OF SACRED MUSIC.

1284—1369 (?). MACHAULT (MACHAUT, MACHAUD, MACHAU), GUILLAUME DE (GUILLERMUS DE MASCAUDIC), very likely born at Machau, near Rethel (Champagne). Composer of several motets and of a mass. (Compare Kiesewetter's "History." Leipzig: Breitkopf and Härtel.)

About 1350—1432 (?). DUFAY, GUILLAUME; b. at Chimay Hennegau (the present province of Hainault, in Belgium), d. at Cambrai (uncertain). Composer of several masses, which are to be found in the library of the Papal Chapel (Rome), in the Court library of Brussels, in the libraries of

Cambrai and Paris; a 4-part mass is owned by the Court library of Munich. For published works, see Kiesewetter's "History," XVIII. Rochlitz, "Collection," I. I., Ambros' "History," II., 517, &c.

About 1400—(?). ELOY (?)—; b. in France. An Agnus Dei missa, "Dixerunt discipuli," 5 voc., and a Kyrie ex missa, "Dixerunt," &c., are to be found in Kiesewetter's "History," XX. and XXII.

About 1415—1420 (quite uncertain). OKEGHEM (OCKENHEIM, OKEKEM, OKENGHEM), JOHANNES; b. in the Hennegau (very likely at Termonde). About 1461 singer of the chapel of Charles VII.; 1484 treasurer of St. Martin, Tours (France). Pupil of Dunstable (—1458). It is assumed that he died about 1512. The poet Crestin (—1525), wrote an elegy on Okeghem's death. Of his works are published a mass, "Cujusvis toni" (Liber XV. Missarum, 1538), six 3 and 4-part motets (Petrucci's "Cantic." 1503). Shorter pieces are to be found in Hawkins's, Burney's, Busby's, Forkel's, Kiesewetter's, and Bellermann's Collection.

About 1420—(?). BASSIRON, PHILIPPE; b. in France. Some of his masses are to be found in Petrucci's "Missa diversorum," 1508. See also Commer, "Collectio operum musicorum Batavorum saeculi XVI.," XIII. Mayence: Schott Sons.

About 1420—(?). FAUGUES, VINCENT; b. in France. Singer of the Papal Chapel (1447—1455). See a Kyrie, Christe, and two Kyrie from the mass, "L'omme armé," 3 voc. Kiesewetter's "History."

About 1420—1491. BARBIREAU (BARRIRIAU, BARRERAU, BARBARIUS, BARBYRIANUS, BARBIGANT, BARBACOLA), JACQUES; b. (?) in the Netherlands. 1448 chapelmaster of the boys' chorus of Notre Dame (Antwerp), d. at Antwerp. Tinctoria (1446—1511) cites Barbireau as one of the most distinguished composers of his time.

About 1425—(?). CARON, FIRMIN; b. in France. A 4-part Kyrie from the mass, "L'omme armé," is to be found in Ambros' "History," II. 537.

About 1430—1507. HOBRECHT (OBRECHT, OBREHT, OBERTUS, HOBERTUS), JACOB; b. at Utrecht (Holland), d. at Antwerp. 1465 chapelmaster of the Utrecht cathedral; 1492 successor of Jacques Barbireau as chapelmaster of Notre Dame, Antwerp. Composer of many masses (1503 Petrucci, 1539 Graphäus): several are to be found in the Papal archives (Rome), four masses in the Court library of Munich. His motets have been published in Petrucci's "Odhecaton," 1503—1505, in K. Peutinger's "Liber selectarum cantionum" (1520), a Passion-music, 4 voc., in G. Rhaw's "Selecta sacrae harmoniae" (1538), 4-part hymns in Rhaw's "Liber primus sacramonum hymnorum" (1542). See also Forkel's and Kiesewetter's Collections. It is said that Hobrecht was the music-teacher of Erasmus of Rotterdam (1466—1536).

1440 (?)—1481. BUSNOVS (BUSNOIS), ANTOINE; b. (?). About 1476 in the service of Duke Charles the Bold of Burgundy (1433—1477). (See Kirk's "History," 1863, 3 vols.) Composer of 2 Magnificats, of a mass (Ecce ancilla), of several masses to be found in the Papal library (Rome). See also Kiesewetter's and Ambros' "History."

About 1440—1518. COMPÈRE, LOYSET; b. in the Netherlands, d. 1518 as canon of the Cathedral of St. Quentin (Département Aisne). Pupil of Ockeghem; composer of 21 motets (to be found in Petrucci's "Odhecaton," 1501—1503), and a Magnificat, Court library of Munich.

About 1445 (1455?)—1521. JOSQUIN DES PRÉS (JOSSIEU-JODOCUS PRATENSIS, JOSQUINOS A PRATO, DRPRES); b. in the Hennegau (Cambrai? Condé? St. Quentin?), d. at Condé. 1471—1484 singer of the Papal Chapel (under Pope Sixtus IV.), later appointed at the Court of Hercules of Este (Ferrara), afterwards as maître du chant at the Court of Louis XII. of France (1462—1515). By his contemporaries he was called "the Prince of Music." Pupil of Ockeghem; composer of 32 masses (Petrucci, 1502, Junta of Rome, 1526, A. Antiquus, 1516, Graphäus, 1539), of motets (Petrucci's "Odhecaton," K. Peutinger's "Liber selectarum cantionum," 1520). See also "Collections of Motets by Josquin des Prés," by Pierre Attaignant (1533—1535), Tyl-

man Susato (1534), and Le Roy and Ballard (1555). See collections of Fage, Reissmann, Commer, Rochlitz, Becker, Busby, Kiesewetter, Burney, Bellermann. Luther's remarks about Josquin des Prés are highly characteristic:—"Josquin is the master of the notes; they were obliged to do as he wanted; the other composer must do as the notes will have it." . . . "His compositions are well cheerful, willing, soft, and lovely, not forced or cramped, and not bound straight and tightly to the rule, but free and independent, like the song of the bullfinch." Pupils of Josquin des Prés: Petit, Adrian Coccius, b. 1500, Nürnberg; Jean Mouton (de Hollingue) (—1522), teacher of Adrian Willaert; Nicolaus Gombert, chapelmaster of Charles V.; Jaquet de Berghem (Jaquet de Mantua), appointed, from 1535—1565, at the Court of the Duke of Mantua; Giacomo Arcadelt, active from 1536—1555; Clement Janequin (his works appeared from 1533 until 1564); Pierre Certon (Paris); Maillart (Maillard); Bourgogne.

1446 (?)—1506. AGRICOLA, ALEXANDER (RUDOLPH?), also sometimes only called ALEXANDER; b. in the Netherlands, d. at Valladolid, 60 years old. Pupil of Ockeghem; chaplain and singer of the King Philippe I. (le Beau, 1478—1506), composer of motets (Petrucci, "Motetti," XXXIII, 1502), of a volume of masses, "Missa Alexandri Agricola: Le serviteur; Je ne demande; Malheur me bat; Primi toni; Secundi toni."

Contemporaries:—Pierre de la Rue (active 1492); Agricola, Antoine Brumel, Compère, Gaspard (all, like Josquin, pupils of Ockeghem); Eleazar Genet (Carpentras), (1475—1532?); Stephan Mahu (1520); Thomas Stolzer (1490—1526); Sixtus Dietrich (active 1544); Gregor Meyer; Benedict Ducus (1490—154?); also mentioned as one of Josquin's pupils.

About 1446—1516. TINCTORIS, JOANNES (really JEAN DE VAERWERE); b. at Poperinge (Brabant), d. at Nivelles. First chapelmaster of Ferdinand of Aragon (1452—1516) at Naples; later Canon and Doctor-of-law in Nivelles. Composer of a mass, "L'homme armé," but better known as author of the Lexicon, "Terminorum musicæ diffinitorium," Naples, 1475, also "Liber de arte contrapuncti" (see Cousemaker) 1447, and several other books, which remained in MS.

About 1450—1503. REGIS, JEAN (DE ROI); b. in the Netherlands. Composer of masses.

1470 (?)—1522. MOUTON, JEAN (DE HOLLINGUE); b. at Holling, near Metz (according to other authorities, at Paris), d. at St. Quentin. Pupil of Josquin des Prés and teacher of Adrien Willaert; singer of the chapels of Louis XII. and François I. of France; Canon at Thérouanne, later at St. Quentin. Composed of 5 masses (1508); other masses are to be found in the collections of Attaignant, Andreas de Antiquis, and in the libraries of Castle Ambras (Innsbruck) and Cambrai; the Munich Court library possesses 9 masses. He wrote also 21 motets. See modern collections of Commer, Burney, Hawkins.

1475—1532 (?). GENET, ELEAZAR (called CARPENTRAS, IL CARPENTRASSO); b. at Carpentras (Vaucluse), d. at Rome. 1515 first singer of the Papal chapel; 1521 sent to Avignon for the regulation of some Papal affairs. Published, 1532, a book of masses, another of Lamentations, Hymns, Magnificats, &c. See Alferi's "Raccolta di musica sacra," &c., Vol. III., 389.

1480 (?)—(?). BRUMEL (BROMEL), ANTOINE, IL. Pupil of Ockeghem. Petrucci published, 1503, five 4-part masses, 1508 another, "Dringis," in the first book of the "Missa diversorum." Some of his motets are to be found in Petrucci's "Motetti XXXIII." (1502), in the "Canti C'L." (1504), "Motetti C." (1504), "Motetti," libro quarto (1505), &c. The Munich Court library possesses a 12-part mass and three 4-part Credos.

1480 (?)—(?). RUE, PIERRE DE LA (or PETRUS PLATENSIS); b. (?), d. (?). From 1492 till 1510 singer of the Court at Bourgogne; 1501 he received a prebend at Courtay. Petrucci printed, 1513, a book of his masses (six), and eight other masses were published between 1508—1539. Margaret of Austria (1480—1530) was a great patroness of De la

Rue, and ordered a splendid copy of his masses to be written. See Brussels library; other of his works are to be found at Malines, Rome, Munich, &c. Pupil of Ockeghem.

About 1480 (1490?). FEVIN (FEUM), ANTOINE DE; b. (?), d. (?). Generally he is considered to be a Frenchman, although the Spaniards claim him as their countryman. Contemporary and rival of Josquin des Prés. We possess of him three masses in Petrucci's "Missa Antonii de Fevin" (1515), three others in Antiquis's "Liber XV. Missarum" (1516), MS. masses in the libraries of Vienna and Munich, motets in Petrucci's "Motetti della Corona" (1514). All other details are wanting.

1480—1562. WILLAERT (VUIGLIART, VIGLIAR, WIGLIARDUS), ADRIAN (sometimes only called ADRIANO); b. at Bruges (according to Van der Straeten, at Roulers), d. at Venice. Pupil of Jean Mouton. Came, 1515, to Rome; lived for some time at Ferrara, afterwards at the Court of Ludwig II. of Bohemia and Hungary (1526—1526), and was appointed, 1527, as chapelmaster of San Marco (Venice), where his pupil Cyprian van Rore was his successor. Willaert is the founder of the Venetian school. His principal pupils were Zarlino, Giuseppe, 1519—1590; Porta, Costanzo, 1530—1601; Viola, Francesco (?); Vicentino, Nicola, 1511—(?); Rore, Cipriano de (van), 1516—1565. The first 6 and 7-part masses, also some for two, and even three, choirs. Composer of two volumes of 4-part motets (1539—1545), a volume of 6-part motets (1561), 4—8-part Vesper-psalms, "auctoriis Adriano Willaert et Jachetto" (de Wert? van Berehem?), 4-part hymns (1550), &c. Published in the modern collections of Commer, Toepler, Kiesewetter, Hawkins, Choron, Martini, &c.

About 1490—(?). RICHAFORT, JEAN; b. (?), d. at Bruges (?). Pupil of Josquin. From 1543—1547 chapelmaster of St. Agidius, Bruges. Some of his MS. motets and masses are in the libraries of Brussels and Rome; others are to be found in Petrucci's "Motetti della Corona," in the eighth volume of Attaignant's "4—8-part Motets," and in other collections, such as Commer, XII., 13.

About 1499—1580. BEREHEM (BERGHEM), JACHET DE (JACQUET, JAQUET, GIACCHETTO DI MANTOVA); b. very likely at Berehem, near Antwerp, d. at Mantua (?). Composer of many sacred works published between 1532—1567.

(To be continued.)

OUR MUSIC PAGES.

THE cleverly written part song by H. Heale, which is given in "Our Music Pages" this month, possesses all the qualities which are likely to secure popularity. The words are good and characteristic, and the music is picturesque and dramatic. The several vocal parts are easy, flowing, and melodious, and therefore likely to please the singers, and in the combination of the voices, the effects produced are sufficiently marked and appropriate as to delight the hearers. It is written in three part harmony for female voices, and is expressly adapted for use in young ladies' schools, colleges, &c.

Foreign Correspondence.

MUSIC IN LEIPZIG.

LEIPZIG, September, 1885.

LISZT, the perennial, who alternately resides still, in spite of his old age, in his three capitals, Weimar, Rome, and Budapest, being just now in Weimar, paid a visit to Leipzig, where a number of his adherents and admirers prepared a welcome for him at an afternoon concert in the rooms of the old Gewandhaus, the programme of which consisted entirely of his own compositions. The concert was private—that is to say, the paying public were

HO! THE WILD WIND.

Three-part Song for female voices

by

H. HEALE.

Vivace.

Soprano I.

Soprano II.

Alto.

Piano.

For practice only.

Ho, ho, ho, hear the wild wind blow, Ho, ho, hear the wild wind blow, A -
Ho, ho, ho, hear the wild wind blow, It
Ho, ho, hear the wild wind blow, ho, ho, ho, ho, ho, ho, ho, ho,
cross, a cross the moor land bare, a cross, a cross the moor land bare, With
shrieks, it shrieks yet more and more, it shrieks, it shrieks yet more and more, Like a
pi - ty has for none, for none, it pi - ty has for none, for none, It pur.
A cross the moor land bare, a cross a cross the moor land bare, With
It shrieks yet more and more, it shrieks, it shrieks yet more and more, Like a
It pi - ty has for none, it pi - ty has for none, for none, It pur.
A cross the moor land bare, a cross a cross the moor land bare, With
It shrieks yet more and more, it shrieks, it shrieks yet more and more, Like a
It pi - ty has for none, it pi - ty has for none, for none, It pur.

many a shriek and many a howl, It rends, it rends the icy air, it
 ra - ging lion on the search for prey, It vents, it vents its hid.eous roar, it
 sues them still till their breath is lost, And vic - to - ry is won, is won, and

many a shriek and many a howl, It rends, it rends the icy air,
 ra - ging lion on the search for prey, It vents, it vents its hid.eous roar,
 sues them still till their breath is lost, And vic - to - ry is won, is won,

many a shriek and many a howl, It rends, it rends the icy air, it
 ra - ging lion on the search for prey, It vents, it vents its hid.eous roar, it
 sues them still till their breath is lost, And vic - to - ry is won, is won, and

cresc.

rends, it rends the icy air, Woe, _____ woe, With
 vents, it vents its hid.eous roar, Woe, _____ woe, Like a
 vic - to - ry is won, is won, Woe, _____ woe, It pur -

cresc.

it rends the air, Woe, _____ woe, With
 it vents its roar, Woe, _____ woe, Like a
 and vic - to - ry is won, Woe, _____ woe, It pur -

cresc.

rends the air, Woe, _____ woe, With
 vents its roar, Woe, _____ woe, Like a
 vic - to - ry is won, Woe, _____ woe, It pur -

cresc.

many a shriek and many a howl, it rends, it rends the icy air, Woe.
 ra - ging lion on the search for prey, it vents, it vents its hideous roar, Woe.
 sues them still till their breath is lost, and. vic - to - ry is won, is won, Woe.

many a shriek and many a howl, it rends, it rends the icy air, Woe.
 ra - ging lion on the search for prey, it vents, it vents its hideous roar, Woe.
 sues them still till their breath is lost, and. vic - to - ry is won, is won, Woe.

With many a howl, it rends, it rends the icy air, Woe.
 Like a ra - ging lion, it vents, it vents its hideous roar, Woe.
 It pur - sues them still, till vic - to - ry is won, is won, Woe.

woe to those who go a - broad when that wild, wild wind shall
 woe to those who go a - broad when that wild, wild wind shall
 woe, ne'er rash - ly go a - broad when that wild, wild wind shall

woe to those who go a - broad when that wild wind shall
 woe to those who go a - broad when that wild wind shall
 woe, ne'er rash - ly go a - broad when that wild wind shall

woe.
 woe.
 woe.

[October 1, 1885.]

not admitted, yet the Saal was filled completely. The first number was the symphonic poem "Festklänge," executed on two pianos by the Herren Martin Krause and Alexander Siloti, the performance being satisfactory in every part. Fräulein Jahns, formerly the favourite *soubrette* of our theatre, who bade her last adieu to the stage to devote herself to the maintenance of the flame of Hymen's torch, sang the Lieder "Freudvoll und leidvoll," "Schlüsselblümchen," and "Loreley," and in obedience to the wish of the audience, added the Lied "Ich liebe dich." Fräulein Arma Senkrah gained hearty applause by the reproduction of an elegy and a rhapsody for violin and piano, which she performed conjointly with Herr Alexander Siloti. These compositions contain many interesting features, but they lack spontaneity and artistic finish, so that they neither satisfy nor rejoice the hearer. The concert was ended by the sonata in B minor by Liszt, an extremely difficult composition, which found a very good interpretation at the hands of Herr William Dayas, whose name was heard thus for the first time. Many journals which pretend to know have stated that the composer is said to have called this sonata, once during a conversation with his scholars, "bad music." There are not a few musicians who would be inclined to endorse the composer's estimate of his own work. On the evening of the same day there was in the theatre, probably also in honour of Liszt, a performance of *Tristan und Isolde*, by Wagner, before a rather empty house. Frau Moran-Olden, in her interpretation of the part of Isolde, persevered in force of voice and energy of delivery to the end. Herr Lederer (Tristan) and Herr Schelper (Kurvenal), probably on account of indisposition, sang often with bad intonation and untuneful tone. The orchestra fulfilled their task, under the direction of Nickisch, in a very satisfactory manner. The latest novelty brought out by the director Stägemann has been the old opera by Auber, *Gustav, oder der Maskenball*, which has not been heard in Leipzig for more than a generation. It proved still to possess its old attraction, and filled the theatre to its last place. The public maintained the most lively interest in the work, and welcomed the performance with the warmest applause. Auber's music is, as is well known, piquante, elegant, and full of spirit, his talent finding its best exposition in comic opera, whilst it does not always suffice for serious subjects. Happily in the *Maskenball*, though it ends in a tragical manner, there is more cheerful music than serious, for only in the fourth act and at the end, the poet and the musician combine to produce a serious effect. The greatest applause, and the greatest part of the success also, was given to the ballet-master Golinelli, who had invented a charming *divertissement* for the masquerade in the royal court. The singers, Herr Hedmondt as King Gustav, Herr Schelper as Ankarström, and Frau Sthamer-Andriessen as Mélanie, distinguished themselves. Fräulein Artner, a beginner, who seems to be destined to make a good success in the place of Fräulein Jahns, sang the part of the page with great brilliancy, but her acting lacked the necessary noblesse and elegance. Her fault was an excess of zeal, for she acted too much. The next opera novelty promised will be the *Andreasnacht*, by Carl Gramman; that is to come out next week.

We hear that there is to be a celebration to commemorate the twenty-five years' service of our Gewandhaus Capellmeister, Carl Reinecke, who began his work on the 30th September, 1860, as conductor of the famous Gewandhaus concerts, and at the same time commenced as teacher of composition and piano playing at our Conservatory. The musical celebration will take place on the 8th of October, the day of the first Gewandhaus con-

cert this season. The programme will contain compositions by Reinecke only; the soloists will be Frau Joachim, Fräulein Mary Krebs, and Herr Carl Mayer, from Cologne.

Herr Hans Sitt is said to be conductor of the Euterpe concerts next season. He may be a very good director, but it would be a pity if he is to replace Herr Dr. Klengel, who is a competent and excellent conductor and musician. Herr Dr. Klengel has already made many personal sacrifices to favour the work of the institution, and his claims are entitled to respect. The whole existence of the Euterpe is said to be in jeopardy, because of the difficulty of securing the Saal in the "Buchhändlerbörse," which has until now been the place of meeting. It is furthermore doubtful whether another room in Leipzig can be found that would be fit for the concerts. Still there may not be much loss if they are discontinued. The demands of the public for concerts of the high-class character might be satisfied by the twenty-two given at the Gewandhaus, with the corresponding twenty-two general rehearsals, by the ten chamber-music soirées in the little Saal of the Gewandhaus, and by the twelve to fifteen extra concerts that are given on Sunday forenoons in the great Saal of the new Gewandhaus. Moreover, as in addition to these sixty-six fixed concerts may be added those given by the Riedel'scher Verein, Sing Academy, Paulus, and Arion, the regular repetitions of the "Passions-Musik," besides numerous extra concerts, and about 150 opera performances, it may be urged that Leipzig is not likely to starve for lack of musical nourishment.

MUSIC IN VIENNA. [FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, September 12th, 1885.

THE opera forms still the only subject of my report. Herr Hofkapellmeister Hans Richter has returned from his English engagements, and in a short time we shall doubtless have the programme of the Philharmonic and Gesellschaft concerts, he being the conductor of both societies. Meanwhile, the opera is reigning paramount, and, strange to relate, at this moment without a single "Gast," though Frau Materna, every evening she sings, is underlined as though she were. She is engaged for the four last months of the year, and has been heard as Elisabeth (*Tannhäuser*), Valentine, and Ortrude, showing no fatigue for all her travelling by land and sea. During the absence of Fräulein Bianchi, who is bound to come as another "engaged Gast" from December to April, Fr. Jenny Broch represents her rôles, as a modest makeshift, which cannot last long. It is true that her trills and her *fioritura* singing are most excellent; but even the finest fireworks are apt to become tiresome. She attempted the part of Lucia, but her want of dramatic feeling was too visible. Her voice is thin, and her figure as *petite* as that of a child. She was quite overpowered by the fresh voices and energetic singing of Ashton and Edgar (Herren Sommer and Müller). Our famous tenor, Herr Winkelmann, being at hand, Rubinstein's *Nero* was repeated for the fifth time; the house filled from the top to the bottom. The news concerning the novel opera by Goldmark, the composer of *Die Königin von Saba*, becomes more definite. Its title will be *Merlin*; the libretto is by Lipiner, and its first representation is expected to take place at the end of the present or the beginning of the next season. It is strange that the first-named opera has not yet found its way to London, often as it has been spoken of. If I remember rightly, preparations were made, and alterations in the libretto have been made, to

suit the English taste. The second act represents a synagogue, and this might not be acceptable. The indefatigable impresario Herr Carl Rosa could scarcely find a better work in the grand style. The libretto is by the famous Mosenthal, and the opera was first represented in Vienna in 1875. From that time, year by year, it has been accorded a place in the programme. The popular ballet, "Wiener Walzer," has now reached its fifty-second evening, its rival, "Excelsior," its thirty-third; both have been occasionally relieved by "Melusine," or "Sylvia," with Délibes' music.

Operas performed from August 12th till September 12th:—*Hugenotten* (twice), *Fra Diavolo* (twice), *Tannhäuser* (twice), *Robert der Teufel*, *Aida*, *Nachtwandlerin*, *Lucrezia Borgia*, *Lohengrin* (twice), *Maskenball*, *Jüdin*, *Afrikanerin* (twice), *Nero*, *Barbier von Sevilla*, *Orpheus*, *Templer und Jüdin*, *Lucia*.

Reviews.

Album für die Jugend, for Pianoforte. Op. 62. By XAVER SCHARWENKA. (Edition 8,382, net 2s.) London: Augener & Co.

A CHEERFUL march, a plaintive "Im Volkston," an interesting "Erzählung" (tale), a lovely barcarolle, a lively minuet, an antique gavotte (with a close imitation of a Bach musette), an expressive "Lied ohne Worte" (song without words), a quaint prelude, a pensive "Entschwundenes Glück" (past happiness), a playful scherzino, a devotional andante, and a whirling tarantella, form the contents of M. Scharwenka's "Album for the Young." These twelve "Kleine Vortragsstücke" (short recitation pieces) are a *tour de force* in simplicity, on which we sincerely compliment the composer, for the simplicity, which manifests itself both in matter and manner, is accompanied by the charm of genuine beauty. Of such easy music of good quality we cannot have too much, and certainly have had hitherto far too little. Although intended for the young, Scharwenka's Op. 62 may be thoroughly enjoyed by the old.

Morceaux de Salon, pour Piano. Op. 27. Par EDGAR DEL VALLE DE PAZ. (Edition No. 8,119a; net, 1s.) London: Augener & Co.

THIS first of two books of drawing-room pieces, which contains a mazurka, a nocturne, a waltz, a barcarolle, a romance, and a "Humoreske," is the best work of Signor del Valle de Paz we have as yet seen. Some of the earlier pieces seemed to us too much like sketches; those we have now before us are finished compositions. And let us add at once that in saying fully what he had to say, the composer has not become dull and heavy, but has retained his originality and lightness of touch. We have the delightful feeling in listening to Signor del Valle de Paz's music that it flows from an abundant spring. What pleases us particularly about this mazurka, nocturne, barcarolle, Humoreske, &c., is that they do not at every step remind us of Chopin, Rubinsteins, and Schumann.

Five Waltzes. Op. 8. By M. MOSZKOWSKI. Arranged for Pianoforte Solo by FRÉDÉRIC MANN. London: Augener & Co.

Of Moszkowski's waltzes, which were originally written as duets, there are two solo versions, a difficult one by A. Ulrich, and a less difficult one by Frédéric Mann. The latter is now before us, and we may say without reserve that it is effective. As to Moszkowski's compositions, it is impossible to speak too highly of them. They are so fresh, so vigorous, so varied, and, above all, so *new*, that one derives the greatest pleasure from them. Hearing them has a bracing effect on one's constitution. And note, with all their outdoor freedom, the waltzes exhibit most admirable workmanship.

Ecole de la Vélocité, pour les commençants pour le Piano. Op. 141. Par CORNELIUS GURLITT. (Edition No. 6,158; net, 2s.) London: Augener & Co.

THE title of Gurlitt's Op. 141 reminds one of Czerny's Op. 299, "Etude de la Vélocité." The difference between the works is pointed out by the explanatory words, "for beginners," in the title of the new publication. Among the features which struck us especially in Gurlitt's twenty-four studies are these: both hands receive equal attention; matter and manner of the compositions are appropriately simple; many of the numbers rise to tunefulness, and none are without a certain prettiness. Few composers could have reached the last point under the given conditions. But we are not surprised that Gurlitt, with his happy talent, succeeded. In short, we declare emphatically that this is the right sort of educational stuff for children; it teaches without wearying them. Let teachers take a note of Gurlitt's Op. 141.

Fabliau pour le Piano. Op. 155.—*Capriccietto* pour le Piano. Op. 156.—*Trois Feuilllets d'Album* pour le Piano. Op. 157.—*Mazurka*, in B major, for the Pianoforte. Op. 158. By STEPHEN HELLER. Manchester and London: Forsyth Brothers.

ONE cannot but wonder at the freshness in these pieces of so high an *opus* number. As all Stephen Heller's works, so are these four distinguished by *noblesse* and perfect taste. The style is the composer's old and peculiar one—a kind of mosaic which no one else ever produced with the same success. Do we like, then, these new compositions? Yes, we like them all, but especially the charming No. 3 of the "Feuilllets" and the romantic story ("Fabliau") so full of varied incidents. But let it not be supposed that we are indifferent to the lively, ingenuous "Capriccietto," the coquet "Mazurka," and the meditative No. 1 and the coaxing No. 2 of the "Feuilllets." In short, these works of the veteran composer deserve to be welcomed as heartily by us as were his early ones by Schumann.

Pianoforte Sonata in G sharp minor. Composed and dedicated to C. H. LLOYD, Esq., by W. H. HADOW. London: Augener & Co.

THE form of the sonata seems to possess so few attrac-

tions for the pianoforte composers of the present day that the production of one in orthodox style throughout commands more than a passing attention.

As a rule, the writers of the present time find only time to cast their thoughts in the older moulds of the dance rhythms, out of which the sonata was developed, such as bournées, sarabandes, minuets, gavottes, and the like. These simple forms are always pleasing, but they make little or no demand upon either the invention or the constructive powers of the musician, and are, for the most part, more indicative of the taste and fancy than of the disciplined skill of the producer.

The work now before us is written by a musician whose name is new to the musical world, and if his work is regarded as well for the ability displayed as for the promise of excellence which underlies the conception and execution, all possible encouragement should be offered to him to pursue a path in which he is likely to find a wide and fertile field for his talents. Time, which reveals all things, will show him what to avoid and what to court, to better purpose than that which might be attained by hypercritical indications. The spirit with which he has approached his task will be fully recognised by those who will take the trouble to make themselves acquainted with this specimen of his musical labours. The poetical elements, which give a tone and colour to the treatment, can scarcely fail to be recognised by those who are inclined to read the work seriously and attentively. They will also serve to condone for the few eccentricities which seem to accompany this in common with most works in which originality is aimed at.

The composer will, more clearly than others, appreciate the application of these general remarks to this present outcome of his musical thoughts. For the benefit of the general reader, a slight detailed description of the sonata may be offered so that its value as a contribution to art may be fully assessed. The first movement, *Allegro*, is cleverly treated with a little more affection for the form of the rondo perhaps than for the true sonata form.

The second movement, *Andante*, in E major, is in the unusual *tempo* of 21—8, so that at first it appears to be in a sevenfold triple rhythm. The peculiarity of this rhythm imparts a quaintness to the movement which could not be attained by the use of the ordinary division into sections after the customary manner, whether it be the alternate use of duple and triple measures, which is the distinguishing characteristic of some of the Bohemian dance tunes, or the grouping of bars into *ritmo de due*, or *tre battuti*.

The third movement is a "Polonaise" in B major, bright, lively, and dashing, with a trio and coda; and the fourth or finale movement *Allegro con brio*, a brilliant piece of writing, brings the work to a pleasant and fitting conclusion.

The limits of space preclude the possibility of saying anything more of the details of the composition, but enough, we hope, has been said to show that the sonata is worthy of attention as a clever, original, and promising production of a new composer, who has an ample fund of ideas at his command, and who may only need one encouragement to be able to present them in an acceptable form to the world.

Scherzo, Wiegenlied, Pastorale. Drei Klavierstücke zu vier Händen. Op. 18. Von ADOLPH JENSEN. (Edition No. 8,562; net, 2s.) London: Augener & Co.

IN playing these three unconventional duets, we could not help remembering with deep regret the early death of

their talented composer. That the pianoforte literature is the richer for the possession of the "Scherzo," "Wiegenlied," and "Pastorale," is a proposition not likely to be denied by any one acquainted with them. The "Wiegenlied" (cradle song) pleases us most. Were the piece really intended to lull to sleep babies, we should consider it our duty to point out that certain abrupt modulations and *fortes* might—indeed, would probably—defeat this laudable object. As, however, the piece is not likely to be put to this use, we not only do not censure, but even commend the said modulations. Next to the "Wiegenlied" we prize the "Pastorale," a most quaint conception, which has all the trim prettiness of and much more piquancy than the eighteenth-century pastoralism in literature and the pictorial art. The "Scherzo" is not of the Beethoven type, with its deep-souled humour, nor of the Mendelssohn type, with its fairy caprices, but of a type in which a homely playfulness prevails.

Cecilia. A Collection of Organ Pieces, in diverse styles. Edited by W. T. BEST. Book XXI. (Edition No. 8721.) Net, 1s. London: Augener & Co.

THE present number of this serial is devoted to Jean Alphonse Ernest Mailly, who contributes three pieces, viz., "Prélude Funèbre," in G minor and major; "Marche Solennelle," in C; and "Cantilène," in A flat. As this is not the first time the works of the "leader of Belgian organists" has been reviewed in these columns, we need not expatiate at length on the characteristics of his style or the merits of his school. The first of the above pieces strikes us as being somewhat laboured and obscure, although it exhibits mastery in harmonic sequence. The second subject, "allegretto," is in grateful contrast to the first, "grave." The pedal effects are realistic in colouring, and the whole will repay the student for the labour he may bestow upon it. The March is a bold, well written, albeit comparatively simple, movement. As a "processional" it would be admirable. By the use of detached chords the melody is made to stand out in relief. The trio is interesting, a somewhat novel employment of the arpeggio being employed therein. This is an extremely favourable specimen of the composer's style. The "Cantilène" contains a graceful melody assigned to the pedal, with accompaniment chiefly of sustained chords on the swell. An episode affords a new figure of accompaniment when the theme is resumed. As a study in legato pedalling—even apart from its artistic merit—this movement affords excellent material.

Sarabande for Violin and Pianoforte. By LOUIS SPOHR. Op. 135. London: Augener & Co.

THERE can be no doubt in the minds of those who have studied musical history, and traced the development of its various details through the several stages by which perfection has been sought after and reached, that Louis Spohr has done a vast service to art by his compositions for the violin. Those who in his day regarded him as "a fretful seeker after strange originalities" were deficient in the true critical power which can distinguish the strivings after a better state of things, as contrary to the mere desire to be spoken of among contemporary fellow-workers as one who does all things differently to others. The high ideal in the mind of Spohr was superior to the aspiration to satisfy present needs; his work was designed for a loftier purpose than the satisfaction of ephemeral fancy, and therefore did not belong wholly to the age in which it was produced. There is a spirit of forethought in his labours which prevented them from

becoming old-fashioned soon after his own day. Therefore the student of the present does not find himself troubled by the thought that he is spending his time and pains upon certain stages of work which are necessary to the complete foundation and consolidation of what is called a good and complete school. There are very few, if any, of the phrases which belong to the generation of the past; but the study of Spohr's violin passages enables the player to keep pace with the times; and by the knowledge he may acquire of the technicalities of the instrument as exhibited in this Sarabande, and other of the like compositions of the gifted composer, he may be equal to the requirements of more recent composers in their demands upon his executive skill.

The Promised Land. Sacred Cantata for Female Voices. By FRANZ ABT. Edition No. 9,034. Price, 2s. 6d. London: Augener & Co.

THE fertile pen of the composer finds more than one of the most felicitous forms of utterance in the various numbers of this sacred cantata for female voices. There are ten numbers in all, including solos, duets, trios, and three-part choruses, each having qualities of freshness and melodic charm such as is never absent in Abt's works; and all are designed to promote the unity of effect needful in a composition based upon a definite idea. The constant striving to attain the blessings of the promises held out to the faithful in the holy writings, the yearning after the rest, peace, and calm enjoyment which is to be the reward of the good deeds done on this earth, is the motive of the poem furnished by Mr. E. Oxenford for the musical setting which has been carried out most satisfactorily by the composer, who now has realised all the meaning of the words he has set to music for the comfort of pilgrims still upon their earthly journey. There is no doubt but that the composer, happy as he was in his settings of secular words, is, in this case at least, most successful in the earnestness of his form of expression as a writer of music to a sacred poem.

Home, sweet Home. By Sir HENRY BISHOP. Arranged for two Sopranos and Alto, by H. HEALE. Edition No. 13,537. Price, net, 4d. London: Augener & Co.

THE charm of this exquisite melody has never loosened its hold upon the mind of the public since the days when it was first given to the world in John Howard Payne's play of *Clari, the Maid of Milan*, through the medium of the singing of Miss Tree.

In the present arrangement for three treble voices the spirit of the original is happily caught, and a new and welcome addition is made to the repertoires of acceptable pieces fit for the drawing-room, the school-room, or the choral class.

The Organ, its Compass, Tablature, and Short and Incomplete Octaves. By JOHN W. WARMAN, A.C.O. London: William Reeves.

WHATEVER may be the opinions of the reader after a careful perusal of this work, there can be but one as concerns the industry and ingenuity of the author. Under the head of Tablature he refers to the various ways of writing the notation for the organ according to the Old English, Italian, and German methods, with a distinct preference for the latter. He rejects the term octave as incorrectly describing the group of notes commonly so-called, and substitutes the word septave. This

may satisfy his own requirements, but the term cannot be accepted, as it is etymologically wrong. It is also likely to be confusing, especially when the half of a septave is spoken of. However, this is an unimportant matter compared with the shrewd suggestions made in many parts of the work. It will be found particularly valuable to organ-builders and to those organists who desire to draw up specifications of organs on the plans proposed by the author.

Concerts.

PROMENADE CONCERTS.

THE Promenade Concerts, in addition to the pleasure given by some excellent performances of popular music by a splendid band, under their intelligent conductor, Mr. A. G. Crowe, have been specially attractive to the more serious amateurs of music by the continuance of the classical evenings once a week.

On September 2nd Dvorák's magnificent Symphony in D was given with such a spirit, correctness, and expression as to ensure to all concerned in the performance a deserved meed of the highest praise. The work is by no means easy in its demands, and the form of its design and the fashion of its sentences are of the least familiar type, and the successful achievement of the difficult task, and the enthusiastic reception it met with from the audience, speak volumes not only for the improvement of taste on the part of a miscellaneous assembly, but it also indicates a catholicity of appreciation in every way tending to prove the great advance of musical culture.

The same concert included the overture to *Tannhäuser* splendidly played; Schumann's Concerto in A minor, pianoforte solo by Signorina Gemma Luziani, and the dramatic overture by Gustav Ernest (conducted by the composer) which carried off the prize given by the Philharmonic Society. Herr Ernest is, it is understood, a pupil of the famous Herr Xaver Scharwenka, and the dramatic overture may possibly be the companion to the work with the same title which was given at the January concert of 1884, in Berlin, by the pupils of the Academy.

The enthusiastic reception given to Mr. Ludwig for his excellent singing of Gounod's song, "There is a green hill," should not pass unrecorded, as it offers a further testimony to the aesthetic tastes of the general audiences.

On the 16th Mr. Prout's new symphony, written for the Birmingham Festival, was produced under the direction of the composer, and received a most hearty welcome. Mr. Henry Gadsby also appeared at this concert to play the accompaniment to his song from *Colombus*, which was effectively given by Mr. Harper Kearton; and Mr. Carrodus played Beethoven's violin concerto so as to produce the most enthusiastic applause.

On Friday following a large contingent of the officers and men of the Guards who had served in the Soudan Expedition attended the theatre, in response to an invitation from the lessee, and the house was literally crammed from floor to roof. The programme consisted of several pieces of a military character, including the British Army Quadrilles, a pretentious piece of bombast designed by Jullien to please the unthinking portion of the public. It is necessary, perhaps, to cater for all tastes, and Mr. Thomas, the proprietor, is wise in his generation, as he succeeds in filling the house when it is given. That he is not unmindful of the claims of native artists is proved by the encouragement offered by the occasional production of works by living writers. As a further incentive to possible genius, he has offered a prize of twenty-five guineas for

the best overture, with the intention of producing it under the most favourable circumstances at a concert on October 29th, when Mr. Sims Reeves and other famous artists will appear.

Musical Notes.

DURING the summer months England, with its provincial musical festivals, affords more interesting material for musical notes than France. But if we go in search of such material to France, we must not in that time look for it in Paris, the provinces are more promising. There, in the chief towns of the departments, competitions of male choral societies and brass and other bands are held, and in the watering-places fashion and beauty, birth and wealth, amuse themselves with exhibitions of their musical talent in churches on festive occasions and for charitable purposes—as, for instance, the Comtesse de Paris at Tréport, and the distinguished *dilettante* Madame Henriette Fuchs at St. Gervais-les-Bains.

Of more importance is the performance of a mass and a cantata by M. Guilmant, under the composer's direction, at Boulogne-sur-mer, in the last week of August, on the occasion of the *fêtes*.

THE Opéra-Comique (Paris) opened its doors on the 1st of September with Hérold's *Pré aux Clercs*. The first novelty which will be studied is MM. Widor and François Coppée's opera *Maitre Ambrose*, which had provisionally been entitled *Les Patriotes*. As to Wagner's *Lohengrin* it has been decided to give two weekly performances, but during the day, not in the evening. The reason of this is to prevent the *patriotes* from saying that a German opera takes the place of a French one. Oh, for the reasonableness of the *grande nation*! They think it right and proper that French works should be performed all the world over, but the production of a foreign work in France is an act of high treason.

AFTER his return from Hungary M. Massenet rehearsed the choral portions of his opera *Le Cid*, which this winter, as the reader knows, will be produced at the Opéra.

A propos of M. Massenet's opera we shall mention some of the works which were inspired by Corneille's tragedy of the same name:—*Amor e Dover*, by Pollarolo (1697); *Rodrigo*, by Handel (1708); *Il Cid*, by Huck (1715); *Il Cid*, by Piccini (1762); *Il gran Cid*, by Sacchini (1764); *Il Cid*, by Paisiello (1776); *Rodrigo di Valenza*, by Orlandi (1814); *Il Cid*, by Generali (1817); *Il Cid*, by Sapienzia (1823); *Il Cid*, by Aiblinger (1824); and *Der Cid*, by Von Neel (1857).

THE *préfet* of the Seine has directed that the symphonies of those composers who won in the years 1883, 1884, and 1885, the prizes offered by the city of Paris, shall be worthily performed in the course of the next season.

M. LELOIR, the sculptor, is putting the finishing touches to the statue of Berlioz, which is to be erected in the Square Vintimille. The composer is represented in an attitude in which he was often seen—he is standing, leaning with his elbow on a desk, the right hand supporting his cheek, the left in his trousers' pocket.

IT is proposed to give next year at Bayreuth from sixteen to eighteen performances of *Tristan und Isolde* and *Parsifal*.

THE Berlin Philharmonic Society will give this winter only twelve concerts, one half of them conducted by Joachim, the other half by Klindworth. Among the

artists who are already engaged, or with whom negotiations are going on, we find the tenors Vogl and Gudehus, the basso Scaria, the soprano Hermine Spies, the pianists Sofie Menter, Dr. H. von Bülow, Camille Saint-Saëns, Eugen d'Albert, and Francis Planté, and the violinists Halir and Madame Néruda.

AT Magdeburg, Shakespeare's comedy *Twelfth Night, or What You Will*, was lately performed with all the music which Schubert wrote to Hermine von Chezy's drama *Rosamunde*.

FOR the Weber monument in the composer's natal town Eutin, only 8,000 marks (£400) have as yet been collected. The sum wanted is 200,000 marks (£10,000), or at least 50,000 (£2,500). The former sum would enable the committee to realise the project of building a Weber House, dedicated to art, and a concert-hall; the latter sum would enable them to realise the more modest project of erecting a statue and buying the house in which the composer of the *Freischütz* was born.

ADOLPHE ADAM's *Giralda* was revived at Hanover. The music, as well as Scribe's libretto, appeared to the audience rather operetta-like.

HERR VON PERFALL'S opera *Raimondin* will shortly be heard at Munich in a revised form. Its new and originally intended title is *Melusine*.

Marfa, an opera by Johannes Hager, will next month be produced at Vienna.

KARL GÖPFART, a young composer living at Weimar, has completed one opera, *Der Schmied von Antwerpen*, and is engaged on another, *Camilla*.

THERE never have been so many contradictory rumours about any work of art as about Verdi's *Jago*. According to the last information that reaches us, the composer Boito and the publisher Ricordi visited the *maestro*, and found him working at the opera in question, which he intends to have performed at Milan in 1886 or 1887. Only lately we read somewhere that Verdi had declared that he had no thought of finishing *Jago*.

CARLOTTA PATTI had the misfortune to fall and break her thigh. The incident happened in her apartments at Paris. She was about to undertake an artistic tour under Strakosch's wing.

A. PIATTI, too, met with a serious accident. Through the upsetting of the carriage in which he took a drive with his daughter and son-in-law, he broke his shoulder-blade in two places. The patient is said to be doing well. It was at Bergamo, the native town of the excellent violincellist, that the disaster took place.

THE Hungarian violinist, Eduard Reményi, is said to have lately been giving concerts in China.

Revenge, an opera by N. F. Ssolowjew, will be produced next winter at St. Petersburg. As much as 30,000 roubles are being spent on the *mise en scène*.

THE Belgian writer, Edouard Grégoir, has published a new work entitled "*Les Artistes-musiciens belges au XVII^e et au XIX^e siècle*."

LISZT has nearly completed his oratorio *Stanislaus*, and also composed some sacred choruses.

CONCERNING Rubinstein we have two pieces of interesting news. Firstly, he intends once more to visit the musical capitals of Europe as a *virtuoso*, and give in each of them a series of eight concerts illustrative of the whole pianoforte literature, the profits of these concerts (the last of which will be devoted to his own compositions) being destined for the poor and for artistic institutions. Secondly, he is enthusiastically at work on a sacred drama, *Mose*, of great length—it consists of eight

"pictures," and takes four hours in performance. The author himself calls it "perhaps the most unpractical work a composer can undertake," and "too theatrical for concerts, too oratorical for the theatre." According to the latest intelligence received, Rubinstein will commence his concert tour with a series of seven (not eight) concerts at Vienna in November.

FROM Brussels comes to us the sad announcement of the death, at Hal, on August 28, of Joseph Servais, the distinguished violoncellist and professor at the Conservatoire, a son of the more famous Adrien François Servais. He died suddenly on his return from a merry hunting party just when he was going to dine with his family. Rupture of an aneurism was the cause of his death. The deceased had not yet completed his 35th year.

AT Berlin died, on the 13th of September, the late Prussian minister of finance, Karl Hermann Bitter, favourably known as a musical biographer and critic. His principal works are "Johann Sebastian Bach" (1865 and 1881); "Mozart's *Don Juan* und Gluck's *Iphigenia in Tauris*" (1866); "K. Ph. E. and W. F. Bach und derer Brüder" (1868); "Ueber Gervinus' Händel und Shakespeare" (1869); "Beiträge zur Geschichte des Oratoriums" (1872).

AUGUST GOTTFRIED RITTER died at Magdeburg on the 26th of August. He was one of the greatest organists of his time. Of his publications we shall only mention the *Kunst des Orgelspiels*, and his organ sonatas (Op. 11 and 19).

OTHER recent deaths of notable musicians are those of the once greatly-admired tenor, Eugenio Musich (at Mantua); the young violinist Fernanda Tedesca (at Rueil, near Paris); the composer and professor at the Milan Conservatoire (at Larpione, Lago Maggiore); the conductor and composer August Pabst (at Riga); and the conductor and composer Raffaello Kuon (at Cuneo).

THE impresario Maurice Strakosch's memoirs will be published next year. In them he passes in review the great singers of the two last generations. What a prospect of piquant anecdotes!

PROFESSOR FRIEDRICH KIEL died at Berlin on September 14. An obituary notice will be found in another part of this paper.

LECOQ's opera *La fille de Madame Angot* has been performed at Pekin by an English opera company, and has succeeded in giving great delight to the Celestials.

THE death, on Sept. 3rd, of Mr. J. R. Murray, Organist of St. Botolph's Church, Aldersgate, and Choir Master of the London Church Choir Association, is announced; and we are glad to hear that a subscription has been started on behalf of his widow and large family of ten children.

THE morning services at St. Paul's Cathedral are now monotonized by the adult members of the choir in consequence of a few of the boys having been attacked with scarlet fever, and it has been considered necessary, as a precautionary measure, to send the remainder to their own homes. The afternoon service is choral for men's voices only.

MADAME CHRISTINE NILSSON will sing at two concerts in Berlin, by the express desire of the Emperor.

THE arrangements for the forthcoming series of subscription concerts of the Sacred Harmonic Society are completed. The performances will be given in St. James's Hall, as last season. There is only one really new work on the list—Gounod's *Mors et Vita*, written for the recent festival at Birmingham. This, with Sterndale Bennett's *Woman of Samaria*, Beethoven's *Mount of*

Olives, Sir Arthur Sullivan's *Martyr of Antioch*, and other works, will be given. Mr. W. H. Cummings will be the conductor, in the place of Mr. Charles Hallé, whose engagements will not permit him to undertake the direction of the music this season. Mr. Cummings will continue to superintend the training of the chorus as heretofore. The season will commence on November 20th with the *Woman of Samaria* and St. Saëns' *Psalm*; and Beethoven's *Mount of Olives* will complete the programme. The *Messiah* is to be given on December 18th; *Élijah* on January 15th; *Mors et Vita*, on February 12th; the *Creation*, on March 12th; the *Martyr of Antioch*, and the *Stabat Mater* of Rossini, on April 16th; and Handel's *Belshazzar* on May 7th, the last concert of the season.

THE ballet *Excelsior*, at Her Majesty's Theatre, attained the hundredth uninterrupted representation on the 15th ult.

THE opera of *Falka* has been revived at the Avenue Theatre with Miss Violet Cameron in her original part. Mr. Hayden Coffin and the charming Miss Wadman are included in the cast.

MR. J. SPENCER CURWEN is about to publish a second series of his "Studies in Worship Music," which will contain descriptions of the music of the various London churches, including references to the music of the Russian Church, the Welsh Calvinists, the Salvation Army, and German Protestant services.

THE pyrophone, the invention of the late Frederic Kastner, has three octaves on a key-board similar to that of a piano, a harmonium, and an organ, but must be played like the latter instrument. It is composed of a series of thirty-seven glass tubes in which numerous gas jets burn. These gas jets (or very small burners) are placed circularly, and contract and extend like the fingers of a hand, numbering from five to sixteen and more; they are so placed that they nearly reach one-third of the tube's height, measured from the base. When the fingers or small burners separate, the sound is produced; when they are close or approach each other, the sound ceases, and the numerous blue jets become a silent white flame. The value of the tone depends principally upon the number of the burners and the dimensions of the pipes, so that by a proper selection of these one may obtain all the notes of the scale in several successive octaves. A very simple mechanism, also invented by Mr. Kastner, causes each key to communicate with its corresponding pipe and burners. Some of the glass tubes are nearly eleven feet high. When the pyrophone is played in the same way as an organ by a skilful hand, and well tuned, which is very easy, it gives sonorous and penetrating tones, pure and full accords, astonishing and charming harmony. A sweet and truly delicious music is heard, the sounds obtained are of an extraordinary purity and delicacy, recalling the human voice.

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